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# THE DÉBUTANTE

*A Musical Comedy*  
by

*Harry B. Smith, Robert B. Smith*  
*and*  
*Victor Herbert*

*Pr. \$2.00 net*

NEW YORK, G. SCHIRMER







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IN  
THE DÉBUTANTE

MUSICAL COMEDY

Book by Harry B. Smith      Lyrics by Robert B. Smith

THE MUSIC BY  
VICTOR HERBERT



Vocal Score

\$2.00 *net*

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THE DÉBUTANTE  
PRODUCED FOR THE FIRST TIME  
AT THE NEW NIXON THEATRE, ATLANTIC CITY, N. J.  
SEPTEMBER 21, 1914  
UNDER THE MANAGEMENT OF  
JOHN C. FISHER

JOSEPH SAINTON  
MUSICAL CONDUCTOR

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# The Débutante

Book by Harry B. Smith  
Lyrics by Robert B. Smith

Music by  
Victor Herbert

## Overture

Allegro

Piano

The musical score is written for piano and consists of five systems of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Allegro'. The score begins with a piano (p) dynamic and a forte (f) dynamic. It features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and block chords. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

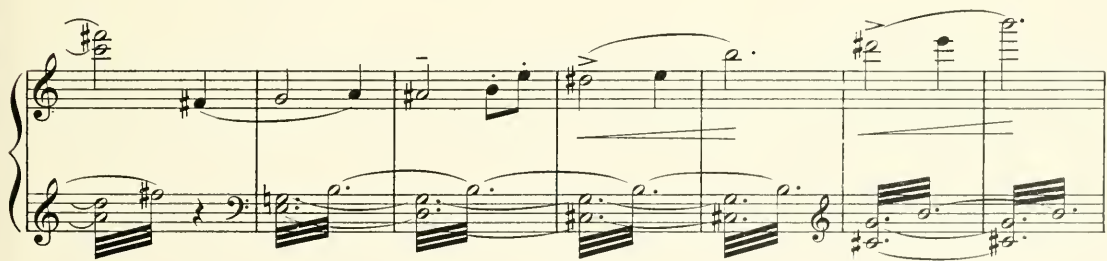
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## Andante espressivo

The musical score is written for piano and consists of five systems of two staves each. The tempo is marked "Andante espressivo" at the beginning. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

The first system begins with a *cresc.* marking. The second system features a *f* (forte) dynamic. The third system includes a *f* marking. The fourth system contains tempo markings: *rit.* (ritardando), *a tempo*, and *poco accel.* (poco accelerando). The fifth system is marked *Molto animato* and includes a *rit.* marking, followed by *f* and *più appass.* (più appassionato).



First system of musical notation. The treble staff features a series of chords with accents, marked *sfz*. The bass staff contains a sequence of eighth notes, also marked *sfz*. The system concludes with the instruction *poco allarg.*

Second system of musical notation. The treble staff begins with *sfz più allarg.* and includes a *p* dynamic marking. The bass staff is marked *poco rit.*. The system ends with the tempo instruction *Tempo di Valse lento* and *a tempo*.

Third system of musical notation. The treble staff includes a *rit.* marking. The bass staff is marked *a tempo*. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff features a melodic line with various intervals. The bass staff provides a harmonic accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff is marked *poco rit.* and *a tempo*. The bass staff continues the harmonic accompaniment. The system concludes with a double bar line.



First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. A *poco rit.* marking is present above the treble staff.

Second system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. A *Molto animato* marking is present above the treble staff.

Third system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. A *fp* marking is present above the treble staff, and a *sfz p* marking is present above the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. A *sfz p* marking is present above the treble staff, and a *sfz* marking is present above the bass staff.

Fifth system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line. A *sfz* marking is present above the treble staff, and a *sfz* marking is present above the bass staff.

## Meno mosso e grandioso

*allargando*  
*cresc. possibile*  
*poco pesante*  
*ff*

## Allegro moderato

*f*  
*sfz*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

The first system shows a series of chords and moving lines in both hands. The second system includes the dynamic marking *p cresc. e accel.* (piano, crescendo, and acceleration). The third system features the tempo marking *Più mosso* (faster) and the dynamic marking *cresc. possibile* (crescendo as possible). The fourth system includes the dynamic marking *pp* (pianissimo). The fifth system includes the dynamic marking *sfz* (sforzando). The sixth system includes the tempo marking *rit.* (ritardando) and the dynamic marking *sfz* (sforzando).

## No.1. Opening Chorus

Moderato e misterioso

*p* *fp* *fp*

(Enter Midshipman)

(He turns and, beckoning to others,

*p* *fp*

he whistles softly)

*p* *fp*

Old Sailor [spoken]

(Coast clear, boy?)

(Enter old Sailor)

*sfz* *p* *p* *sfz* *fp* *sfz*

Midshipman

Sh - h! quiet!

*fp* *sfz* *p* *fp* *sfz* *sfz*



Old Sailor (calling off)  
All right, mates!

Quiet now!

(Enter Officers and Midship-  
men, etc.)

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *p* (piano). The piece concludes with an *accel.* (accelerando) marking.

**Chorus**

**Animato**  
SOPRANO Girls *p*

**TENOR** Now then, make haste! *p* One here, one there!

**BASS** Men Now then, make haste! *p* One here, one

Now then, make haste! One here, one

**Animato**

*sfz* *p* *pp*

*fp* Lay the boards a - cross them! Not a sound! Take

there! *fp* Lay the boards a - cross them! Not a sound!

there! *fp* Lay the boards a - cross them! Not a sound!

*sfz*

care! Now spread the cloth - the dish - es, where are

Take care, take care! Now spread the cloth - the

Take care, take care! Now spread the cloth - the

(Sailor drops dishes)

they? Be care - ful, you clum - sy fel - low! Qui - et! we

dish - es, where are they? How clum - sy! Qui - et now! we

dish - es, where are they? How clum - sy! Qui - et now! we

*f sfz* *p* *p* *p* *sfz* *sfz* *p* *sfz*

say!

say!

say!

*accel.* *sfz*

Girls (excitedly, at entrance)

Good-ness gra-cious! What a ri-ot! Do be care-ful what you do! For a par-ty

on the qui-et Noth-ing should be left to you! Com-ing like a clap of thun-der,

This is the sur-prise you planned; It's a won-der, it's a won-der That you did-n't

bring a band! Gen-tly now, boys! Not a sound! no noise!

14 (Bosun enters, bringing a large bowl of grog)

Poco meno

Bosun

Bos. *f*

Here's my do - na - tion, a

Bos. bowl of grog! Girls *f*

Well done, Bo - sun! We'll set it o - ver there!

(Ship's cook enters) Cook

Here's my contri - bu - tion, a birth-day cake!

A birthday cake!

(They place the cake in the center of the table. The cook beams with pride and glances triumphantly at the Bosun, whose grog has been placed in the background)

Girls *f*

Bravo, Jer-ry! Set it o-ver here!



## Bosun (angry)

Bos. *f* You'd dec-o-rate the back-ground With the sort of grog I make,

*fp*

Bos. While the place of hon-or is giv-en To a bloom-ing cake! Girls *f* Qui-et,

*fp* *fp* *fp*

Bos. Put my grog on the shelf! Well, Bo-sun, qui-et!

*fp*

Bos. *Meno* ra-ther than sub-mit to that, I'll drink it, drink it, drink it, drink it all my - *subito a tempo*

*colla voce* *sfz*

(starts to drink)

(The others take the bowl  
away from him)

Bos. self!

*sfz sfz f ff*

Chorus

SOPRANO

TENOR

BASS

*ff*

Qui - et now, for pit - y's sake! Qui - et now, for pit - y's sake! The

*ff*

Qui - et now, for pit - y's sake!

*ff*

Qui - et now, for pit - y's sake!

*sfz sfz*

O. S.

Old Sailor

*f*

Such a sight I've nev-er

*ff*

grog shall share the hon - or with the cake! \_\_\_\_\_

*ff*

The grog with the cake! \_\_\_\_\_

*ff*

The grog with the cake! \_\_\_\_\_

*sfz p*

*molto cresc.*

*fp*

**Bosun**  
 With my grog: it is fit for an - y queen!

**O. S.**  
 seen!

**SOPRANO I. II.**  
 The

**ALTO I. II.**  
 The

**TENOR**  
 The

**BASS**  
 The

*fp* *fp* *ff brillante*

daugh - ter of our own Sir Fran - cis Vane! *sffz* Poco meno

daugh - ter of our own Sir Fran - cis Vane! *sffz*

daugh - ter of our own Sir Fran - cis Vane! *sffz* *f* Let

daugh - ter of our own Sir Fran - cis Vane! *sffz* *f* Let

*poco allargando* *ff poco rall.* *sffz* *f* Poco meno

## SOPRANO

And the girls that see them sail, —

## ALTO

And the girls that see them sail, —

all the boys that sail the sea, And the girls that see them sail, — Re -

all the boys that sail the sea, And the girls that see them sail, — Re -

As long as they brave the gale. — Let the

As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the



swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

## General Dance

Più mosso

ff sfz

sfz p

f

sfz

1. 2.

3

ff

sfz

p

3

ff

p

ff

sfz sfz

1.

2.

sfz

sfz

sfz

sfz

sfz

sfz

## No.2. Love is a Battle

Larry and Chorus

Tempo di Marcia

Larry

Love is a

*ff* *mf* *sfz*

L. bat-tle, A com-bat of old; First you must con-quer And

L. then you must hold; Hearts are the trophies You win or you

L. yield, Cu - pid the lead-er, The wide world the field.

L. Trou - ble is start - ed By one word or glance, Sighs are the

*mf*

L. bu - gles That sound the ad - vance; Smiles are the transports Of

L. rap - ture in - spired, Kiss - es re - sound - ing The first shots

L. fired. — *ff* Ta ta ra! ta ta ra! ta ta ra! "I

Boom! boom! — Boom! boom! — boom! boom! boom! boom!

*ff* *molto cresc.* *f* *fff*



L. love you" roars the can-non, "I hate you!" pops the gun; And so the bat-tle rag-es From  
(spoken) (spoken)  
Boom! Boom!

L. rise to set of sun. And when the fight is o - ver And the smoke has cleared a -  
(spoken)  
Boom!

L. way, — *ff* Ta ta ra! ta ta ra! ta ta ra! *sweetly p* The  
*ff* Boom! boom! — boom! boom! — boom! boom! boom! boom!  
*molto cresc.* *ff* *sfz* *p*

flag of truce is wav - ing, She has named the

hap - - py day! The flag of truce is

wav - ing, She has named the hap - py day!

"I love you!" roars the can - non, And

"I hate you!" pops the gun, And

"I hate you!" pops the gun, And

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

o - ver And the smoke has cleared a - way, — Ta ta ra! ta ta

o - ver And the smoke has cleared a - way, — Ta ra! —

o - ver And the smoke has cleared a - way, — Ta ra! —

*tr*

*molto cresc.*

*ff*

ra! ta ta ra! — The flag of truce is

— ta ra, — ta ra, ta ra! The flag of truce, the

— ta ra, — ta ra, ta ra! The flag of truce is

*ff* *p*

24

wav - ing, She has named, has named the hap - - py day!

flag of truce is wav - ing, She's named the hap - - py day!

wav - ing, She has named the hap - - py day!

*ff* The flag of truce is wav - ing, She has

*ff* The flag of truce, the flag of truce is wav - ing,

*ff* The flag of truce is wav - ing, She has

named the hap - - py day!

She has named the hap - - py day!

named, has named the hap - py day!

*fffz*



## No.3. Married Life

Ezra and Mrs.Bunker

Moderato

Mrs. Bunker

1. Mar - ried life Is  
2. Coo - and court And

sol - id com - fort through and through, Hap - pi - ness and  
land your he - ro of ro - mance In the mar - riage

Ezra

bliss. And a wife To fon - dle, love and  
game. Be a sport! You know Le - an - der

cher - ish you, Is what none should miss.  
took a chance, He - ro was her name.

Ez.

Mrs. B.

Mrs. B.

With a mate To kiss your lit - tle tears a - way, Life is  
 When a prize Asks if you love him soft and sweet, Sigh and

Ezra

Mrs. P.  
Ez.

worth the while. One to wait Up -  
 say: "I do!" Close your eyes And

Ez.

on your com - forts ev - 'ry day, With a lov - ing smile.  
 take the first one that you meet; If not, she'll take you.

Mrs. B.

Ezra

Mrs. B.  
Ez.

Mar - riage is a bless - ed thing, And all that. And all that.

Mrs. B. Ezra

Mrs. B.  
Ez.

Wed-ding - bells a mer - ry ring. And all that. And all that.

Mrs. B.

Mrs. B.

There's a lov - ing mel - o - dy In their tin - gle tin - gle;  
With a jin - gle to it;

(Whistling)

*p* *f*

Ezra Mrs. B. Ezra (aside)

Mrs. B.  
Ez.

She's as hap - py as can be, And a luck - y man is he, But  
She's a hap - py lit - tle bride, His de - light is hard to hide, But

*p*

Ez.

take my ad - vice: "Stay sin - gle!"  
take my ad - vice: "Don't do it!"

*pp* *sfz* *sfz* *sfz*

D. C.

## No.4. Entrance of Elaine and Song:

## Professor Cupid

Elaine and Chorus

Allegro

*mf cresc. molto*

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with eighth-note patterns and a steady accompaniment in the left hand.

Girls

SOPR.

G. *ALTOS*

Where's E-laine? ——— Where's E-laine?

The Girls' entrance is in 2/4 time, key of B-flat major. It includes Soprano and Alto parts. The Soprano part has a melodic line with a fermata. The piano accompaniment continues with a rhythmic pattern.

Bosun (entering)

Here she is! ———

Girls

Here she is! ——— Here she is!

All Men Here she is!

Here she is!

B. *f*

Here she is! ———

*f*

Here she is! ——— Here she is!

*f*

Here she is!

*fz*

8

The Bosun, Girls, and Chorus entrance is in 2/4 time, key of B-flat major. It features a Bosun part (B), Girls' parts (Soprano and Alto), and a Chorus part. The piano accompaniment is marked *fz* (forzando) and includes a section marked with a '8' and a dotted line.



E - laine! Here she is! Here she is! Here she  
 E - laine! Now to watch her glad sur -  
 E - laine! Now to watch her glad sur -

The first system consists of three staves. The top staff is a vocal line in B-flat major (two flats) with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a complex, flowing melody.

(Elaine enters)

is!  
 prise!  
 prise!

The second system continues the musical piece. It features three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with a complex, flowing melody.

Elaine  
 Ha, ha, ha, ha! Oh! what a joke! The

The third system features three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment.

*poco meno*

E. host - ess late At her birth - day fête! Ha

G. Girls (laughing)

The host - ess late At her birth - day fête!

*p poco meno*

E. ha!

*poco meno*

Gir-ton has pronounced me

*f a tempo accel.*

*p poco meno*

*sfz*

E. fin-ish-ed, I have nothing more to learn: And now to know a little more of life I

*ancor meno*

*fp*

*p ancor meno*

*Song: "Professor Cupid"*

E. yearn!

*f*

1. I'm that prod-i - gy of wis - dom, the

2. They in - struct-ed me in civ - ics, (why,

*poco rit.*



E. college grad-u - ate, In sci-en - ces and class-ics, I'm au fait; In my  
I have not found out;) I near-ly won a Bach-e - lor's de - gree; And I

E. pride of er - u - di - tion To the world I bear a mis - sion In the  
would have won it, may - be, If I had - n't been a la - dy And pre -

E. fem - i - nis - tic move - ment of to - day. I have learned a lit - tle Eu - clid, a  
ferred to sim - ply add "L O V E." I have wad - ed thro' big volumes, (which

E. smat - ter - ing of Greek, I won a lot of priz - es here and there; And they  
I have kissed good - bye,) On science and on lit - ra - ture and art; Now I

*poco accel.* *poco rit.*

E. taught me how to chat in French, I - tal - i - an and Lat - in, Pro -  
love my Al - ma Ma - ter, But my love for — is great - er: At

*p poco accel.* *p* *poco rit.*

*Allegro moderato* *fp*

E. fes - sors flut - tered round me ev - 'ry - where. 1-2. Oh  
col - lege no one knew I had a heart.

*p* *a tempo* *fp*

E. tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

E. world were you? Ha, ha, ha, ha! No won - der a girl is stu - pid When she is

*sfz* *fp*

E. *p>*

not in-struct-ed how to bill and coo. It

*cresc. poco a poco*

E. should come In her cur-ri-cu-lum, It should bring

E. — a spe-cial prize! No won-der we blush and blun-der, With-

*f*

E. out a course in love 'tis fol-ly to be wise. *f*

Chorus Oh

Oh

Oh

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

*ff* world were you? Oh! ha, ha, ha! No won - der *unis.* a girl is stu - pid

*ff* world were you? Oh! ha, ha, ha! No won - der *unis.* a girl is stu - pid

world were you? Oh! No won - der *unis.* a girl is stu - pid

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo.



should come In her cur - ri - cu - lum, It should bring

should come In her cur - ri - cu - lum, It should bring

(Basso marcato) It should come In her cur - ri - cu - lum And it should bring a

a spe - cial prize! No won - der we blush and blun - der, With-

a spe - cial prize! No won - der we blush and blun - der, With-

spe - cial prize! No won - der we blush and blun - der, With-

*unis.*

*unis.*

*unis.*

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.



## No. 5. All for the Sake of a Girl

Marquis and Girls

*Con anima* Marquis

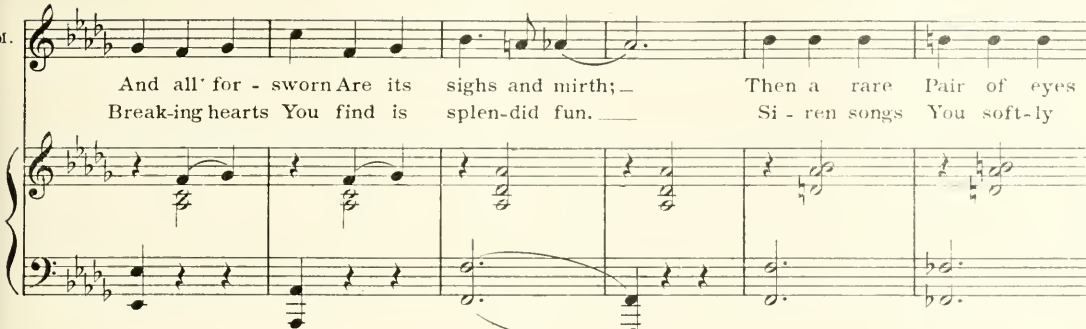
1. La-dies fair, You're most un-  
2. La-dies fair, Na-ture's di-

*poco accel.* *rit.*

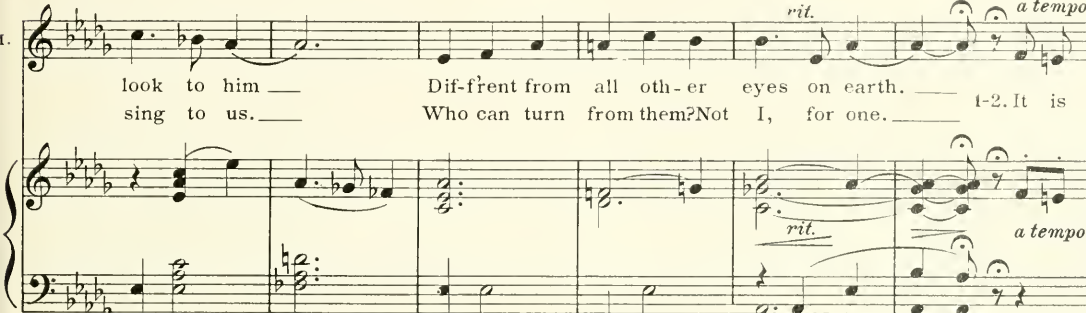
M. fair to us. — A - pril skies Are like your change-ful eyes, —  
vin - i - ty. — At your shrine We all must fall in line. —

M. Love's a snare Bring-ing de - spair to us, — And your smile Is just a  
Ev - 'ry-where In your vi - cin - i - ty — Fol - ly reigns With-in our.

M. wile of guile. — Man may swear Love's a sealed book to him, —  
hearts and brains. — Grief and care You oft - en bring to us. —

M. 

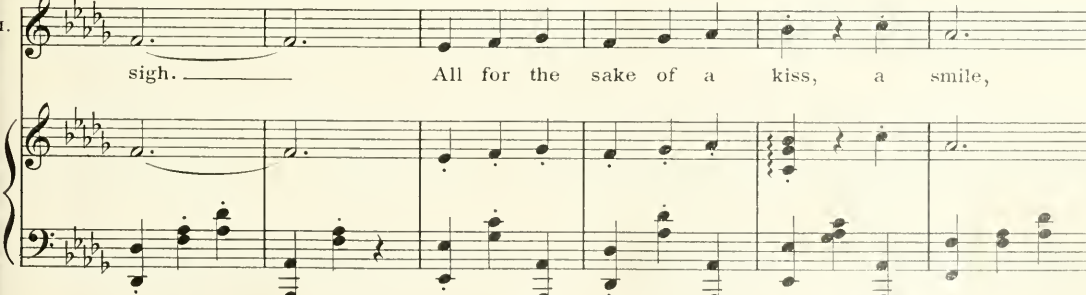
And all' for - sworn Are its sighs and mirth;— Then a rare Pair of eyes  
Break-ing hearts You find is splen-did fun. — Si - ren songs You soft-ly

M. 

look to him — Dif-ferent from all oth-er eyes on earth. — *rit.* *a tempo*  
sing to us. — Who can turn from them? Not I, for one. — 1-2. It is

M. 

all for the sake of a girl — That we dream and we fret and we

M. 

sigh. — All for the sake of a kiss, a smile,

M. *All ver - y sil - ly we know all the while. We be - lieve that a goose is a*

M. *swan, We be - lieve that a bead is a pearl. Why, the*

M. *world's wis - est men Have been fools now and then, All for the sake of a*

*poco rit. a tempo*

*girl! Girls*

*It is all for the sake of a girl That we*

*poco rit. p a tempo*

dream and we fret and we sigh. All for the sake of a kiss, a

smile, All ver-y sil-ly we know all the while. We be-lieve that a goose is a

swan, We be-lieve that a bead is a pearl; Why, the world's wisest

men Have been fools now and then, All for the sake of a girl!

D. C.



## No.6. The Golden Age

Elaine and Philip

*Moderato*

Elaine

1. You re - call long a - go how we  
2. We would sit by the hour and a

*Moderato*

E. played at married life? You re - mem - ber? In a  
won-drous fu-ture plan\_ You re - mem - ber? When the

Ph. Philip

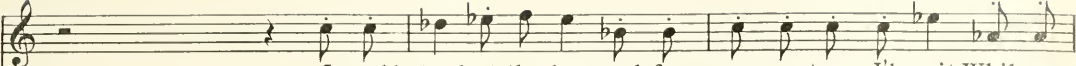
We were young and fool-ish then.  
In the land where children dwell.


E. home of our own, you the hus-band, I the wife: You re - mem - ber?  
girl came of age and the boy be-came a man: You re - mem - ber?

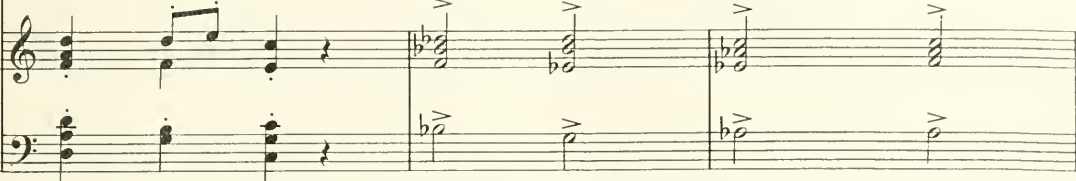
Ph. Yes! you were  
Yes! nev - er

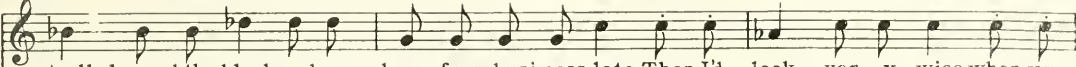
*sf* *p*




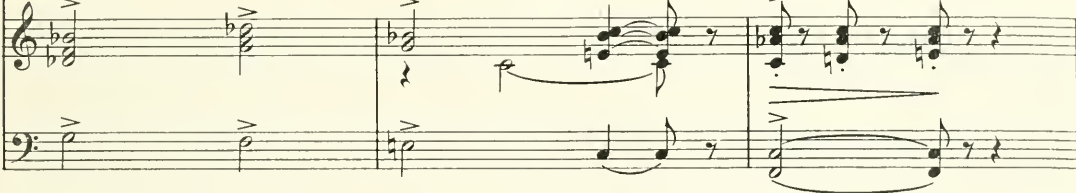
E.  I would stand at the door and for your re-turn I'd wait, While you  
It was all cut and dried when the hap-py mo-ment came, As your


Ph.  eight and I was ten.  
dream-ing time would tell.




E.  strolled round the block and came home from business late. Then I'd look ver-y wise when you  
wife by your side I would help you fight for fame. As my hus-band you'd find in-spi-


Ph. 



E.  said "Af-fairs of State:" You re-mem-ber? In  
ra-tion for your aim: You've for-got-ten? On

Ph.  Yes! But we're wis-er now than then.  
No, I re-mem-ber ver-y well.

*più lento*



E. fan-cy's hap-py realm we wan-dered far. We  
most im-por-tant things our minds were bent. We

Pb. Um, um!  
Um, um!

*p*

E. hitched our wag-on to a far-off star. 1-2. Do you re-mem - ber?—  
thought that some day you'd be Pres - i - dent.

Pb. Um, um!  
Um, um!

E. The springtime of life is fair - est, The fu-ture a

*poco animato*

E. pearl ap - pears, ——— And the days that to us are the rar - est Are

E. seen thro' the mist of years. ——— Dream - days: Fond - ly we

E. gaze, Then time gen - tly turns the page, ——— And the things that we dreamed Are

E. not what they seemed In the beau - ti - ful gold - en age. ———

## No.7. The Love of the Lorelei

Philip, Larry and Elaine

Moderato Phil. *poco rit.* *a tempo*

My fair bride that is to be Is per -

*grazioso*  
*f* *poco accel.* *poco rit.* *p a tempo*

Ph. fec - tion, I a - gree, Cold per - fec - tion, chis - eled mar - ble, noth - ing

*sfz* *p* *sfz* *p* *sfz*

Elaine *pp* What do I hear?

Ph. more. — And her heart is like a pearl, She's a

*p* *p* *p*

E.

Ph.   
god-dess, not a girl. Well, the po-lar re-gions oth-ers may ex-

E.   
Is he sin-cere?

Ph.   
plore! If you clasped her fri-gid charms For a mo-ment in your

*poco rit. a tempo*


*p* *poco rit.* *p a tempo*

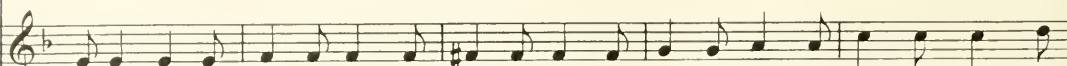
E.   
In-deed, in-deed!


Ph.   
arms, You would find the arc-tic an-gel would not thaw; Just im-


*sffz* *p* *sffz* *p* *sffz* *p*

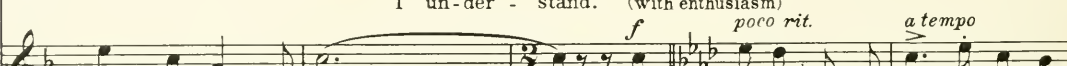


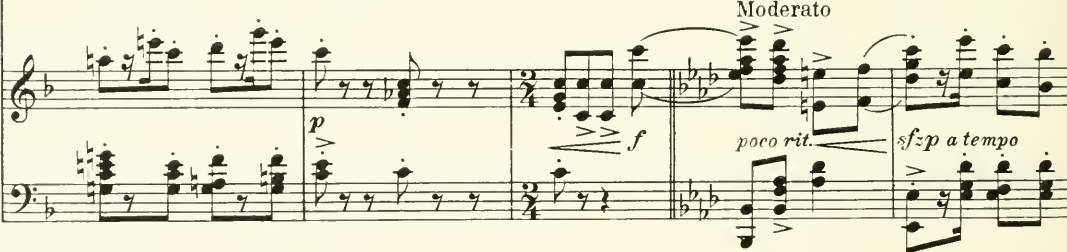
E. 


Ph.   
a-gine now your feel-ings When she answers your ap-peal-ings With an ep-i-gram from

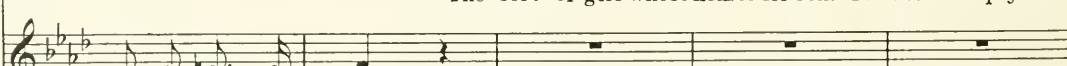



E. 

Ph.   
I un-der-stand. (with enthusiasm) *f* *poco rit.* *a tempo*  
Ches-ter-ton or Shaw! Give me the girl of tem-p'rament, Not



L. 

Ph.   
one of snow and ice!



L. *price!* *Per -*

Ph. *poco rit.* *a tempo*

'Tis plain that you have ne'er loved one, So can-not un-der-stand.

*leggiero* *poco rit.* *sf: p a tempo*

L. haps you're right, I've just be-gun, You must take me in hand... Just

Ph.

R. Elaine *p* We'll nev-er, nev-er do!

L. *poco meno* girls, I see, will nev-er, nev-er do. For

Ph. *p* That's ver-y, ver-y true!

*p poco meno*

E. *And you should know.*

L. *they are ver - y much too slow.*

Ph. *poco rit.* *p* *Give*

Well, I think so!

*poco rit.* *pp*

Ph. *Tempo di Valse* *poco rit.*

me the love of the Lo - re - lei, Love that none can de -

*pp* *poco rit.*

E. *Elaine* *pp*

*a tempo*

Ph. *a tempo*

fy. In - con - stant though as the moon a - bove, Still, while it lasts, it's

*ten.* *a tempo*

*poco rit.* (imitating him) *pp*

E. love! Lies and

Ph. love, true love! Give me the eyes where en - chant - ment lies,

*poco rit.*

E. lies! Lies and lies! In the fond, the fond ca - ress Of a

Ph. Tempt - ing smiles, long - ing sighs! The fond ca - ress Of a

*rit.*

E. lin - g'ring glance, You find ro - mance.

Ph. lin - g'ring glance, There you will find ro - mance.

*poco meno* *rit.* *rit.* *rit.*



## No.8. Peggy's a Creature of Moods

Larry

Allegro moderato

Larry  
*pgrazioso*

No-bod-y un-der-stands

*f accel.**poco rit.**p a tempo*

L. Peg-gy,— No-bod-y e-ven tries; She is a puz-zle, Peg-gy,— Chang-ing as A-pril

L. skies. Now she's a night-mare and haunts you,— Now she's a beau-ti-ful dream;

L. *poco rit.* *a tempo* *poco rit.* If she is lone-some and wants you,— Peg-gy is peach-es and cream. With her

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## Andante mosso

Bar - ney dear, I love you As I nev - er loved be - fore!

*p*

Sure, you know that I've loved oth - ers, — But I love me Bar - ney more! — When you

first set eyes up - on me, Faith, me heart near burst with joy; You're the

*poco accel.* on - ly liv - ing soul that's won me, *poco rit.* Me Bar - ney boy! — *p* Oh!

*poco accel.* *poco rit.*

*Più mosso*

Peg-gy is storm-y and Peg-gy is mild, And Peg-gy is sol-emn and gay, — And

*p*

Peg-gy is qui-et and Peg-gy is wild, All in the space of a day. — The

*p*

*animato*

morn-ing may find her all mer-ry and bright, At noon-time she sulks and she broods, — You

*poco p*

*poco*

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

*meno p*

*f*

*a tempo*

*poco rit.*

*p*

*p* Bet - ter not tri - fle with Peg - gy, — Bet - ter go eas - y with her,

If you get fun - ny with Peg - gy, — Some - thing is apt to oc - cur.

Nev - er let an - y - one boss her, — Just let her have her own way:

*poco rit.* If you should hap - pen to cross her, — There'd be the div - il to pay. — With her

**Allegro marcato**  
Whist now! Don't be talk - ing! You will get me I - rish up, And you'll

hear some-thing that you nev-er heard be-fore, You poor de-cre-pid pup! If

*fp*

*sfp*

I weren't a la-dy I'd spake more free And the at-mo-sphere'd be blue— It

*poco pesante*

don't take man-y of the likes of me To deal with the likes of you!— Oh

*poco rit.* *più rit.* *f* *3 p*

*a tempo* *poco rit.* *più rit.* *f lunga*

Tempo I<sup>o</sup> Peg-gy is storm-y and Peg-gy is bright, And Peg-gy she sulks and she broods;— You

*p* *poco pp*

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

*meno* *più rit.* *f* *a tempo* *rit.* *p*

*pp* *più rit.* *f* *rit.* *p*



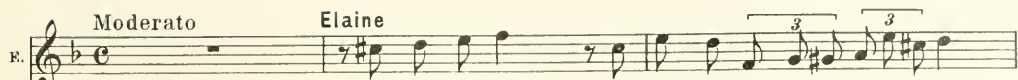
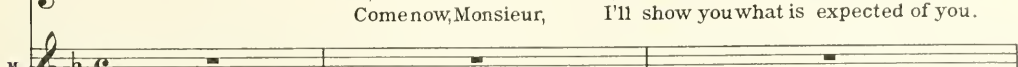

# No.9. Never Mention Love When We're Alone

57

Elaine and Marquis

**Moderato**

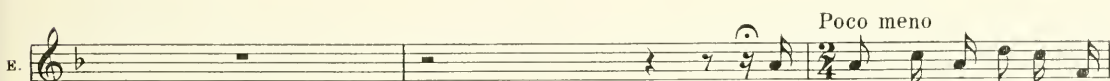
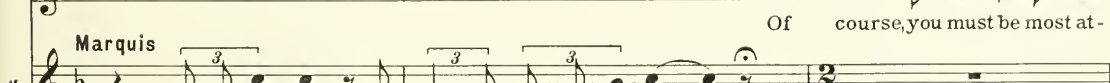
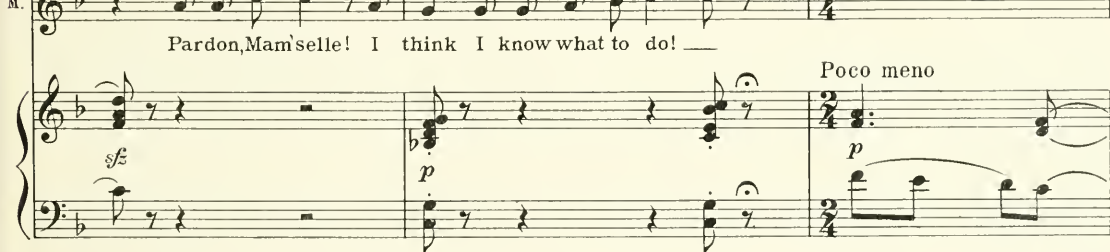
**Elaine**

E.    
 M.    
 Piano    
*mf leggiero* *f* *p*

Come now, Monsieur, I'll show you what is expected of you.

**Poco meno**

**Marquis**

E.    
 M.    
 Piano    
*f* *p*

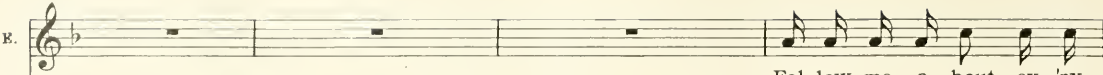
Of course, you must be most at-  
 Pardon, Mamselle! I think I know what to do! —

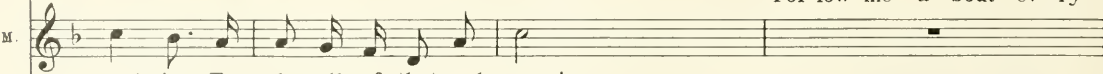
**Poco meno**

E.    
 M.    
 Piano    
*f* *p*

tent - ive And pre - tend that you fond-ly a - dore. —  
 I feel I shall need no in -





E. 

M. 

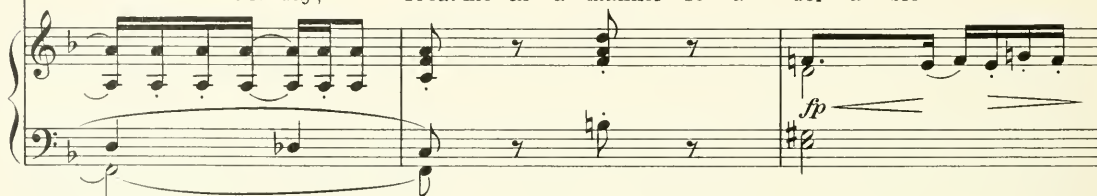
cent-ive To do all of that and more!


Fol-low me a-bout ev-ry



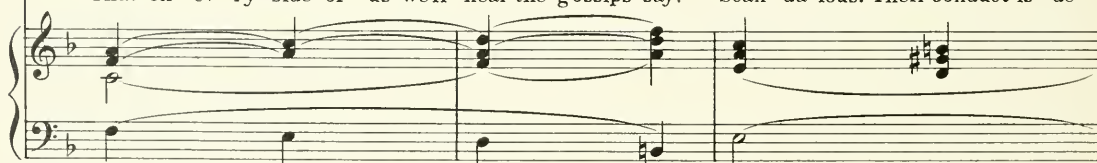
E. 

mi-nute of the day; Treat me in a manner so a-dor-a-ble



E. 

That on ev-ry side of us we'll hear the gossips say: "Scan-da-lous! Their conduct is de-



E. 

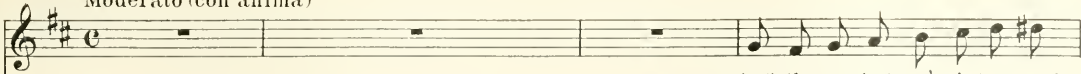
plor-a-ble!" Comprenez - vous? *rit.*


M. 

Oui, oui, I do! *rit. f.* Oui! I




## Moderato (con anima)

E. 

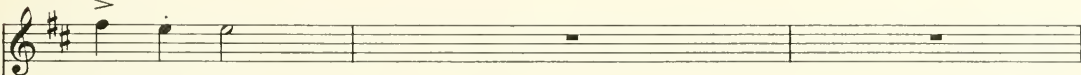
M. 

do! First I place my arm around your waist, Just so.


*Moderato (con anima)*

*sfz p* 


That's the way, but you're intoo much

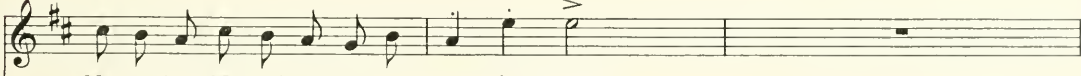
E. 

haste: No, no!

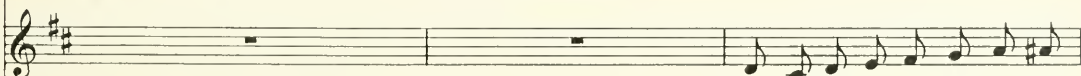
M. 

Grasp your hand and kiss it in this style, Comme ça.




E. 


Mar-ve-lous, Marquis, but lat-er on, N'est-ce pas?

M. 

Then I say, "My love will nev-er



E.  That's o - ri - gi - nal, but bye and bye - Not now!

M.  die, I vow!"  My heart is



E.  Be on your guard, — you go too far! —

M.  yours. — you are my star! —



E.  Comprenez-vous?  *rit.* Comprenez-vous?

M.  Yes, yes, I do! —  *rit.* Yes, yes, I do!



Animato *p*

E. You must love me ver-y dear - ly And let ev-'ry - bod - y

M. Yes, yes!

Animato

*grazioso*

E. know; You must worship me sin - cere - - ly,

M. You are my stan\_ you must say

E. And tell ev - 'ry - bod - y so! Let the whole world

M. yes! Say yes! You are my

E. see Your love for me, When we

M. star! Yes, yes, you are!

E. have a chap - er - on; But nev-er mention love when we're a -

M. You must say yes! You are my star! Say

E. lone!

M. yes!

*Repeat for Dance*



## No.10. Finale

Allegro con spirito

1<sup>st</sup> GROUP

Girls (all chattering) I have heard on good au-

*Allegro con spirito*

*f* *sfz* *f*

thor-i-ty- 'Tis be-lieved by the ma-jor-i-ty-

2<sup>nd</sup> GROUP But the ru-mor is de-nied! Tell us,

'Tis quite cer-tain! Tell us, is it all a

is it ver-i-fied? Doubt-ful, ra-ther!

jest? As the hap - py bride-groom's fa - ther You can set our doubts at rest. Mis-ter

As the hap - py bride-groom's fa - ther You can set our doubts at rest.

Fra - ser, come now, tell us, do! For - give us, is it

Is it a ques-tion in-dis-creet?

true? E-laine is here her fi-an-cé to meet? Is it your son?

1<sup>st</sup> Girl

**2nd Girl**  
*ff* *>* *>* *>*  
 Is it the Mar-quis?  
**Godfrey** (spoken) "I should hope not! Oh, I may as well tell you, instead of putting it in the papers; Miss Vane is to marry my son . . ."  
 The Mar-quis?

**Girls** (*1st GROUP*) **All Girls** This is a sur - prise!  
 I told you so!  
**Phil!**  
**1st Girl** (spoken) "Has it been a long engagement?"  
**Godfrey** (spoken) "Twenty - one years?"

**Girls**  
 What? Twen - ty - one years? Ha! ha! ha!  
**Godfrey** (spoken) "Miss Vane was betrothed to my son on the day she was born. Her father and I arranged it!"

(Enter Phil, surrounded by  
the men. The girls rush to  
him, shaking his hand)

Girls (to Phil)

*f rit.*

Please ac -

Godfrey. (looking off L. rear) "Here is the happy man!"

G.

*poco sfz* *p* *p* *poco rit.* *rivforzando*

Poco meno

Phil

(Enter Elaine with Marquis)

Ph.

Thank you, — thank you all! —

cept our con-gra-tu - la-tions, Sir, and our heart - iest fe - li - ci - ta-tions!

Poco meno

*p* *sfz* *p* *sfz* *p*

Marquis (to Elaine)

M.

Ah, Made - moi-selle! vous êtes joy - euse, Mais moi, je suis bien mal - heu -

*fp*

## Elaine (warning him)

E. *Chut!      lais-sons c'la!      n'en par-lons*

M. *reux! —*

*sfp* *sfz*

(To others): *poco rit.*

E. *plus! —      What se-ri-ous fac-es!      Why so gloom-y,*

*fp* *poco rit.*

*a tempo, animato*

E. *pray? —*

G. *a tempo* **Godfrey** *(aside)* *p*

*animato a tempo* *sfz* *sfz*

*3*



Elaine looks knowingly at the Marquis  
and appears to say, "What a bore!")

G. be the time for what I have to say. "My friends, it gives me great pleasure to formally announce the engagement of Miss Elaine Vane to my son"

*p* *fp* *fp* *fp*

(Godfrey joins the chorus up stage. Phil comes down where Elaine is chatting with the Marquis, oblivious of Phil's presence.)

E. Elaine *poco animato*

Phil (Elaine ignores him) Up-on my word, Such ar-dor is ab-surd! No ro-

Ph. E-laine, do you hear? E-laine dear!

Phil!" *a tempo* *p* *p*

E. mance on this at-tends: We are not sweet-hearts— just old friends. *poco rit.*

Ph. We would

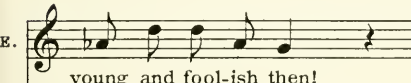
*sfz poco rit.* *p*


## Poco animato


E.  Yes! we were

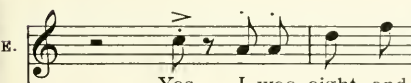
Ph.  sit by the hour and a wondrous fu - ture plan, You re - mem - ber?

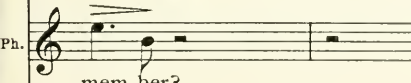


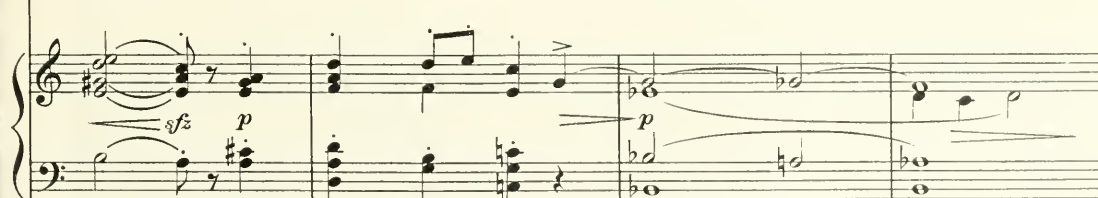
E.  young and fool-ish then!

Ph.  When the girl came of age and the boy be-came a man: You re -



E.  Yes, I was eight and you were ten! (indifferently) Um,

Ph.  mem-ber? In fancy's happy realm we wandered far,



E. um! Um,

Ph. *a tempo*  
We hitched our wagon to a far-off star:-

*poco animato* *a tempo*

E. um! *poco accel.* *poco rit.* *Andante mosso*

Ph. *poco accel.* *poco rit.* *Andante mosso*  
Do you re-mem-ber?

*poco accel.* *poco rit.* *ppp*

Phil. (spoken) "Elaine, why are you so changed?" El. "I? . . . . not at all!"

*sempre ppp*

Phil. "There's some-one else you love, I see!" El. "Some-one else?"

Elaine

Ha! ha! ha! ha! ha!

Phil.

(spoken): "You do love another!" El. "No!"

Phil. "That is not so!"

El. "Ah!"

Phil. "I know the truth, I over-heard your love -

confession!"

El. ("Ah! an honorable gentleman! -

Well, since you were listening,

Animato

*più appassionato*

I see no use in denying!

'Tis true!

It seems to surprise you?

Well, I love him, love him as much as

I despise you!" (Phil. "Elaine, you are

jesting!"

(El. "Not at all!"



(Marquis comes down stage) { Marquis  
(spoken) "Mademoiselle - I -"

(Elaine drops glove) { Marquis  
"Elaine, my

*Più animato*

adored!" { El.  
"No, no, Armand! Is the motor waiting? Come then!"  
(starts)

Phil. "Elaine! you are going with this fellow?"

{ Marquis  
(angrily) "Monsieur!"

El. "Please remember  
you are speaking  
of my fiancé!"

Elaine

"Yes, Phil, I leave you to find a girl who is not one of those rare bits of china in a cabinet,  
not prudish and cold, whose eyes promise, whose smile  
allures, one whose love is a liberal education!"

(sings)

*espressivo*

*poco più tranquillo*

*poco rit.*

*pp*

*espress*

You



*Meno*

want the love of the Lo - re - lei, Love that none can de - fy; In -

*rit.*

*a tempo*

con - stant though as the moon a - bove, Still while it lasts it's love, true love! You

*a tempo*

*poco rit.* *a tempo*

want the eyes where en - chant - ment lies, Tempt - ing smiles, long - ing sighs, The

*poco rit.* *a tempo*

*Molto animato*

fond ca - ress of a lin - g'ring glance: There may you find ro - mance! —

*poco rit.* *a tempo*

Marquis (spoken). "Pardon, Mademoiselle, Mrs. Bunker is growing impatient!"

Elaine (spoken). "Come, Armand, we will defy the world together, (aside) with a chaperon!"

Marquis (disgusted) "Huh! With a chaperon!"

Phil (sinking into a seat, dazed). "Well, I'll be —"

# Ensemble and Chorus

Elaine (to Phil).  
Good-bye, dear boy!

Poco meno mosso

animato  
a tempo brillante

*poco pesante* *a tempo*

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

Love that none can de - fy, The fond ca - ress of a

**E.**

*Elaine*  
(with enthusiasm)

*ff* *f*

The

lin - g'ring glance: There may you find ro - mance! \_\_\_\_\_

lin - g'ring glance: There may you find ro - mance! \_\_\_\_\_

lin - g'ring glance: There may you find ro - mance! \_\_\_\_\_

*ff* *poco pesante* *f*

E. spring-time of life is fair - est, The fu - ture a pearl ap -

E. pears, ——— And the days that to us are the rar - est Are

E. seen through the mist of years. ——— And the things that we dreamed Are  
 And the things that we dreamed Are  
 And the things that we dreamed Are  
 And the things that we dreamed Are

*rit.* *a tempo* *poco accel.*  
*f* *a tempo* *poco accel.*  
*f* *a tempo* *poco accel.*  
*a tempo* *poco accel.*

And the things that we dreamed Are

*molto cresc.* *rit.* *ff* *a tempo* *poco accel.*



## Allegro molto

R. *rit.*  
not what they seemed In the beau-ti-ful gold-en age!

*rit.*  
not what they seemed In the beau-ti-ful gold-en age!

*rit.*  
not what they seemed In the beau-ti-ful gold-en age!

*rit.*  
not what they seemed In the beau-ti-ful gold-en age!

## Allegro molto

8.....  
*rit.*  
*f incalzando*

R.

8.....  
*sfz* *sfz sfz* *sfz sfz sfz* *sfz*  
*sfz lunga*

End of Act I



## Entr'acte

Moderato

First system of the musical score. The piano part (left) begins with a forte (*f*) dynamic and includes trills (*Trgl.*). The harp part (right) features a cadenza marked *Harp Cadenza* with a forte (*f*) dynamic, followed by a section marked *accl.* (accelerando). The tempo is marked *Moderato*.

Second system of the musical score. The piano part continues with a forte (*f*) dynamic and includes a section marked *rit.* (ritardando). The harp part features a section marked *sfz* (sforzando) and includes a section marked *3* (triplets). The tempo is marked *Moderato*.

Third system of the musical score. The piano part begins with a piano (*p*) dynamic and includes a section marked *Poco meno* (Poco meno). The harp part features a section marked *sfz* (sforzando) and includes a section marked *3* (triplets). The tempo is marked *Poco meno*.

Fourth system of the musical score. The piano part begins with a pianissimo (*pp*) dynamic and includes a section marked *3* (triplets). The harp part features a section marked *sfz* (sforzando) and includes a section marked *3* (triplets). The tempo is marked *Poco meno*.

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with accents and slurs. Bass staff has a simple accompaniment. Dynamic marking *p* is present.
- System 2:** Treble staff features chords and triplets. Bass staff has a steady accompaniment. Dynamic marking *p* is present.
- System 3:** Treble staff has a melodic line with slurs. Bass staff has a steady accompaniment. Dynamic marking *mp* is present.
- System 4:** Treble staff has a melodic line with slurs. Bass staff has a steady accompaniment. Dynamic marking *p* is present.
- System 5:** Treble staff has a melodic line with slurs. Bass staff has a steady accompaniment. Dynamic marking *p* is present.

## Poco animato

80

Poco animato

80

24951

Tempo I<sup>o</sup>

Musical score for piano and tympani, page 81. The score is in G major and 2/4 time. It consists of five systems of staves. The piano part is in the upper staff of each system, and the tympani part is in the lower staff. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

Dynamics and markings include: *f* (forte), *p* (piano), *fp* (fortissimo piano), *p* (piano), *Tymp.* (Tympani), and *sfz* (sforzando).

The score features several triplet markings (3) and slurs. The piano part includes complex rhythmic patterns and chords. The tympani part includes sustained notes and rests.



## ACT II

## No.11. Opening Chorus

Allegro brillante

First system of the musical score, featuring piano accompaniment in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Allegro brillante". The piano part consists of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include "f" (forte) and "sfz" (sforzando).

Violoncello on stage

Second system of the musical score, introducing the Violoncello (Cello) part. The cello part enters with a melodic line. The piano accompaniment continues. A "Curtain rises" instruction is marked with a double bar line and a key signature change to one sharp (F#).

Third system of the musical score, continuing the piano and cello parts. The piano part features chords and a rhythmic bass line. The cello part has a melodic line. Dynamics include "f" (forte), "rit." (ritardando), and "sfz" (sforzando).



*a tempo**f brillante**mf molto cresc.**mf a tempo**p cresc.**sfz**pp cresc.**f**sfz**accel. al Fine**accel. al Fine**p**p*

Piano introduction with a 3-measure rest in the right hand and a 3-measure rest in the left hand.

**Chorus**

**SOPR. ALTO**  
*ffz* Bra - vo! Bra - vo! Bra - vo! En - core! \_\_\_\_\_

**TENOR**  
*ffz* Bra - vo! Bra - vo! Bra - vo! En - core! \_\_\_\_\_

**BASS**  
*ffz* Bra - vo! Bra - vo! Bra - vo! En - core! \_\_\_\_\_

Piano accompaniment with *ffz* dynamics and triplet figures.

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

Piano accompaniment with *mf* and *ffz* dynamics.

*Irma*

*Meno mosso*

*rit.*

Cher maî - tre, you will play a - gain — for me, for me. \_\_\_\_\_

*fp* *rit.* *p*

*Chorus*

*p*

Ah, bra - vo! \_\_\_\_\_

*p*

Ah, bra - vo! \_\_\_\_\_

*p*

Ah, bra - vo! \_\_\_\_\_

*poco accel.*

*sfz*

*'Cello Cadenza*

(Cellist seats himself)

*Andante mosso*

*a tempo* *molto espress.*

*sfz* *p* *pp*

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in treble and bass clefs, containing a piano accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line, marked with a forte *f* dynamic. The lower staff continues the piano accompaniment, marked with a mezzo-forte *mf* dynamic. The system concludes with a double bar line.

Third system of musical notation. The upper staff features a melodic line with tempo markings: *rit.* (ritardando), *a tempo*, and *poco accel. e cresc.* (poco accelerando e crescendo), ending with a forte *f* dynamic. The lower staff features a piano accompaniment with corresponding tempo markings: *rit.*, *rit.*, *a tempo*, and *poco accel. e cresc.*.

Fourth system of musical notation. The upper staff is marked *Poco animato* and includes a *rit.* marking. It features a *pp* (pianissimo) *Viol. I. Solo in Orchestra* part. The lower staff includes a *rit.* marking, a *pp a tempo* marking, and a *dolcissimo* (dolcissimo) marking. The system concludes with a double bar line.



This musical score is written for a piano and includes vocal parts with humming. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four staves.

**First System:**

- Staff 1 (Bass):** Features a melodic line with eighth and quarter notes, including slurs and accents.
- Staff 2 (Treble):** Labeled "(Humming)" and "ppp". It contains a melodic line with slurs and accents.
- Staff 3 (Treble):** Labeled "(Humming)" and "ppp". It contains a melodic line with slurs and accents.
- Staff 4 (Bass):** Labeled "(Humming)" and "ppp". It contains a melodic line with slurs and accents.
- Piano Accompaniment (Staves 5-8):** The right hand (Staff 5) plays chords and moving lines, while the left hand (Staff 6) provides a bass line. The bottom two staves (7 and 8) continue the piano accompaniment.

**Second System:**

- Staff 1 (Bass):** Continues the melodic line, ending with a "poco rit." marking.
- Staff 2 (Treble):** Continues the melodic line, ending with a "poco rit." marking.
- Staff 3 (Treble):** Continues the melodic line, ending with a "poco rit." marking.
- Staff 4 (Bass):** Continues the melodic line, ending with a "poco rit." marking.
- Piano Accompaniment (Staves 5-8):** Continues the piano accompaniment, ending with a "poco rit." marking.

*a tempo*

*poco rit.*

*gliss.*

(Humming)

(Humming)

(Humming)

*a tempo*

*poco rit.*

*a tempo poco rit.*

*poco rit.*

*poco a poco rit.*

*pp poco a poco rit.*

*poco rit.*

*pp poco a poco rit.*

*poco rit.*

*pp poco a poco rit.*

*a tempo*

*pp poco a poco rit.*

Poco meno

*più rit.*

Allegro

*pp**pp**pp**pp**pp*

Poco meno

Allegro

*pp**accel.**perdendosi**perdendosi**perdendosi*

## No.12. When I Played Carmen

Irma and Chorus

*Con spirito* Irma

1. When I was sweet six-  
2. As Tha-is and Lou-

*f* *p*

1. teen, And love was joy and mirth, My gen-tle girl- ish  
ise My tri-umph was com- plete, The sen-ti- ment-al-

1. heart was sought By one whom at the time I thought The on- ly man on  
ists would cry, When I sang Mad-am But- ter- fly And tear- ful Mar-gue-

1. earth. Since then the world I've seen, I've won ar-tis- tic fame, And  
rite. For her- o- ines like these I did not care a bit, Their



1. in my o - per - a - tic parts, I've learned the art of win - ning hearts, And  
love - af - fairs were much too sad, Those good - y-good - y girls all had A

*p*  
1. how to play the game.  
dread - ful time of it. —

*p.*  
1. She's learned the art of win - ning hearts, and how to play the  
2. Those good - y - good - y girls all had a dread - ful time of

*p.*  
1. She's learned the art of win - ning hearts, and how to play the  
2. Those good - y - good - y girls all had a dread - ful time of

*p subito*

*poco rit.*

1. 'Mid her - o - ines a host, 'Twas Car - men taught me most. 1-2. When  
It's Car - men I pre - fer, The men were jokes to her.

game...  
it. —

game...  
it. —

*p poco rit.*

*a tempo p*

*pesante* *a tempo* *p*

I. I played Car - men at the O - pé-ra - Co - mique, That si - ren of

*pesante* *sfz p a tempo*

I. guile Just suit - ed my style. The men I fas - ci - nat - ed, cap - ti -

I. vat - ed, sub - ju - gat-ed: I won them by my walk and by my smile.

*mp*

I. — Like Car - men I con - quered by hook or by crook: She

*mp*

I. lured by a look; She took, then she shook. Her tem - p'ra-ment so

I. tor-rid The wo - men thought was hor-rid; But lit-tle Car - men knew her lit-tle

I. book.

*f pesante* *a tempo*

When she played Car - men at the O - pé-ra - Co -

*f*

When she played Car - men at the O - pé-ra - Co -

*f*

When she played Car - men at the O - pé-ra - Co -

*pesante sfz p a tempo*

mique, That si - ren of guile Just suit - ed her style. The

mique, That si - ren of guile Just suit - ed her style. The

mique, That si - ren of guile Just suit - ed her style. The

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

1. *pp* Like

won them by her walk and by her smile, just by her smile. Like

won them by her walk and by her smile, just by her smile. Like

won them by her walk and by her smile, just by her smile. Like



I. Car-men I con-quer-ed by hook or by crook: I lured by a

I. look; I took, then I shook. Ah! *cresc.*  
 Her *p.* tem-p'ra-ment so tor-rid The *cresc.*  
 Her *p.* tem-p'ra-ment so tor-rid The *cresc.*  
 Her tem-p'ra-ment so tor-rid The

I. But lit-tle Car-men knew her lit-tle book. *D.C.*  
 wo-men thought was hor-rid, But lit-tle Car-men knew her lit-tle book.  
 wo-men thought was hor-rid, But lit-tle Car-men knew her lit-tle book.  
 wo-men thought was hor-rid, But lit-tle Car-men knew her lit-tle book.

## No.13. The Baker's Boy and the Chimney-Sweep

Irma and Chorus

**Moderato**

**Irma**

1. Co-lum-bine had a pair of beaux, Whose  
2. Co-lum-bine made a sol - emn vow They'd

love was fond and deep;  
not kiss her at all.

One was the vil-lage Bak-er's Boy, And one was the Chimney -  
They nev-er did un - til one night When both of them came to

**Sweep.** Ho! Ho! Ho! Ho! Co-lum-bine had a moth - er, too, Who  
**call.** Ho! Ho! Ho! Ho! All went well till they said "Good-night," And

**Chorus**

Ho! Ho! Ho! Ho!  
Ho! Ho! Ho! Ho!

Ho! Ho!  
Ho! Ho!

*f* *sfz* *sfz* *fp* *p* *fp* *p*

I. *sfz* *p*

knew which call'd each night, For the Chim-ney-Sweep left a kiss of black, And the  
then, a - las! a - lack! For on one fair cheek was a spot of white, On the

I. *p*

Bak-er's Boy kiss'd white. And so when her mother faced her, Her  
oth-er, one of black. As soon as her mother heard them Bid

*f* *f* *f* *f*

Ho! Ho! Ho! Ho! —  
Ho! Ho! Ho! Ho! —

*f* *f* *f* *f*

Ho! Ho! Ho! Ho! —  
Ho! Ho! Ho! Ho! —

*f* *f* *f* *f*

Ho, ho, ho! Ho! —  
Ho, ho, ho! Ho! —

*f* *p* *p*

*Chorus*

I. *rit.*

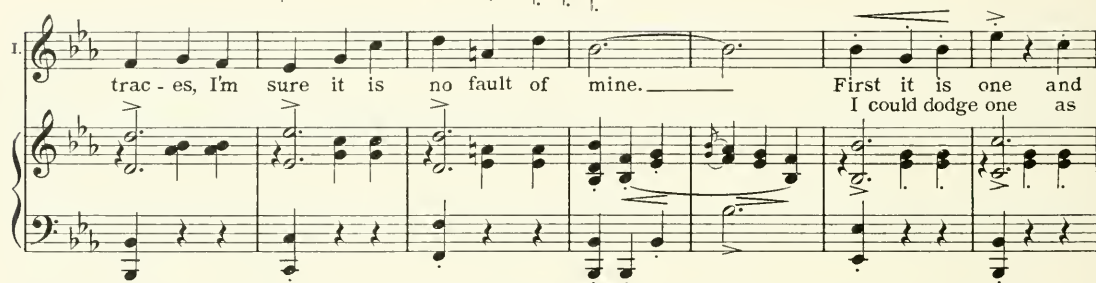
face gave her a - way, And then of course there was no-thing For Co-lum-bine to  
Co - lum-bine Ta, ta! She found her daugh-ter was lack-ing The cheek to face mam-

*pp* *p* *rit.*

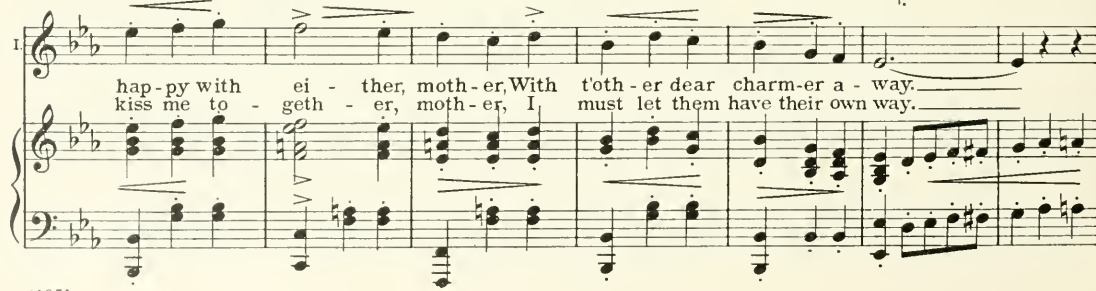
## Tempo di Valse (moderato)

I.  say. ma. But Moth-er, to kiss they must use their fac-es,

I.  You should-n't scold Co-lum-bine, If they can't kiss with-out leav-ing their

I.  trac-es, I'm sure it is no fault of mine. First it is one and I could dodge one as

I.  then it's the oth-er, Day af-ter day af-ter day, I could be well as the oth-er, Day af-ter day af-ter day. But when they

I.  hap-py with ei-ther, moth-er, With t'oth-er dear charm-er a-way. kiss me to- geth-er, moth-er, I must let them have their own way.



Chorus

Moth - er, to kiss they must use their fac - es, You should - n't

Ho! Ho! Ho! Ho! You should - n't

Ho! Ho! Ho! Ho! You should - n't

scold Co - lum - bine. If they can't kiss with - out

scold Co - lum - bine. Ho! Ho!

scold Co - lum - bine. Ho! Ho!

leav - ing their trac - es, I'm sure it is no fault of mine.

Ho! Ho! Sure it is no fault of mine.

Ho! Ho! Sure it is no fault of mine.

First it is one and then it's the oth - er, Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

*ff*

# No.14. The Cubist Opera

101

Ezra, Godfrey and Girls

*Allegro* Ezra    Meno

1. The  
2. The

*f* *accel.* *ffz*

(very affectedly)

art of com-po-si-tion o-pe-rat-ic    Is some-thing un-der-stood in ev-'ry  
Cu-bist Op-'ra is a tone-cre-a-tion,    Its theme is par-ti-col-ored, pol-y-

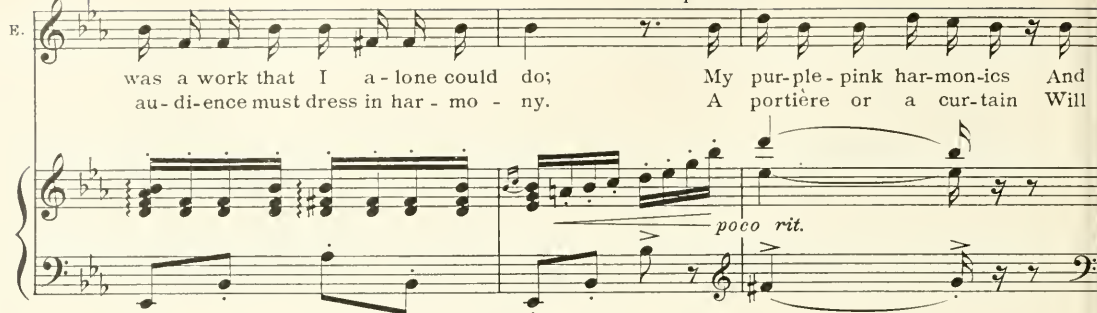
*p*

land,    But mu-sic as I see it is pris-mat-ic,    An art that I a-lone can under-  
chrome.    It can't be done un-less the dec-o-'ra-tion    Is shad-ed from the car-pet to the

*p*

stand.    The    Cu-bist Op-'ra nev-er has been writ-ten,    That  
dome.    The    Op-'ra House must bear a scent of per-fume,    The

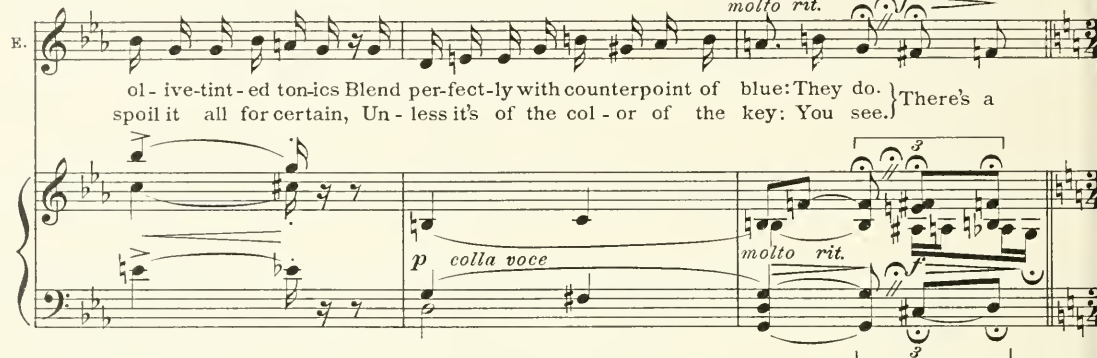
*poco rit.*

E. 

was a work that I a-lone could do; My pur-ple-pink har-mon-ics And  
au-di-ence must dress in har-mo-ny. A portiere or a cur-tain Will

*poco rit.*

*molto rit.*

E. 

ol-ive-tint-ed ton-ics Blend per-fect-ly with counterpoint of blue: They do. } There's a  
spoil it all for certain, Un-less it's of the col-or of the key: You see. } There's a

*p* *colla voce* *molto rit.*

*a tempo*

E. 

beau-ti-ful yel-low In the mel-low Clar-i-net, Godfrey (to the girls): Watch

G. *Tempo di Valse (moderato)* Watch

*a tempo*  
*p* *staccato e ben marcato*

E. 

And a lav-en-der-cher-ry

G. 

me!

*ff* *p*



E. In the mer - ry Flageo-let. There's an  
 G. (posing)  
 You see. *ob.*

E. in - di - go tone In the bass - trom - bone, A vi - o - let in The  
 (sweetly) *p*  
*f* *p*

E. (with growing enthusiasm)  
 vi - o - lin, And not a mel - o - dy found in a sin - gle line Of this  
 Viol. *sf*

E. Fu - tur - ist Op - 'ra of mine! mine!  
 1. 2.  
*sfz* *f* *sfz* *sfz*

## No.15. Call Around Again

Elaine and Chorus

Allegretto moderato

Elaine

1. When a fel-low comes pro - pos - ing,  
2. Hope's e - ter-nal in a lov - er,

*f* *p*  
Cello

E. Never let him find you out; Keep him guess-ing, and in clos - ing  
He's en-couraged by a glance, Near your door-step he will hov - er

E. Leave your an-swer still in doubt. Don't accepthim, don't re-fuse him, You can use him by and  
When he thinks that there's a chance. When hesays he'll be a brother, Murmur softly, "I'm so

E. by; And when you fear that you may lose him, Then let this be your re - ply:  
glad!" And then as-sure him there's no oth - er, And for con-so-la - tion add:

*poco rit.* *poco rit.*

Poco meno

E. *p*

1-2. Call a-round a - gain, — Oh, won't you Call a-round a - gain? — Why don't you?

*p a tempo*

E. *pp*

Faint heart nev - er won fair la - dy! Some day you will win me - may - be;

*pp*

E. *p*

Call a-round a - gain, — I hope you'll Call a-round a - gain: Please do! And I'll

*p*

E. *p*

break it to you gen - tly If I've an - y - thing to say to you. —

*p*

E. *Call a - round a - gain!*

**Chorus**

*p* **SOPR. ALTO**  
*Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?*

*p* **TENOR**  
*Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?*

*p* **BASS**  
*Call a-round a - gain, ——— Oh, won't you Call a-round a - gain? ——— Why don't you?*

E. *Why don't you? ———*

*pp*  
*Faint heart nev - er won fair la - dy! Some day you will win me - may - be.*

*pp*  
*Faint heart nev - er won fair la - dy! Some day you will win me - may - be.*

*pp*  
*Faint heart nev - er won fair la - dy! Some day you will win me - may - be.*



Call a - round a - gain, \_\_\_\_\_

Call a-round a - gain, \_\_\_\_\_ I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, \_\_\_\_\_ I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, \_\_\_\_\_ I hope you'll Call a-round a-gain: Please do! And I'll

*D.C.*

\_\_\_\_\_ please do! Call a-round a-gain, please do! \_\_\_\_\_

*p* break it to you gen - tly If I've an - y-thing to say to you! \_\_\_\_\_

*p* break it to you gen - tly If I've an - y-thing to say to you! \_\_\_\_\_

*p* break it to you gen - tly If I've an - y-thing to say to you! \_\_\_\_\_

*p*

*D.C.*

## No.16. The Will-o'-the-Wisp

Marquis

Moderato

Marquis

1. In a for-est of doubt and dreams  
2. In a for-est of cy-press-trees

*p*

M. Youth goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What  
Love's a pil-grim of night. Thro' the clouds he hope-ful-ly sees One

seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where  
star with sil-ver-y light. It leads him on to a gar-den fair, Where

*espress.*

M. fame and glo-ry call; So we fol-low our fate Till we learn too late That it  
for-tune seems to call; So Love fol-lows and yearns Till at last he learns That it

M. *3* was - n't a star at all. *p rit.* *p a tempo* 1-2. It was the will-o'-the-wisp *3* Be - fore us

was - n't a star at all. *3* *rit.* *pp a tempo* *3*

M. gleam-ing In the dark-ness far. Shim-mer-ing, glimmer-ing,

M. Glanc-ing, danc-ing Like a twin-king star. We fan-cy that it guides us Thro'

M. *poco rit.* night to ros-y dawn; So we go fol-low-ing on, on— And

*poco rit.* *p*

M. *a tempo*  
will - o' - the - wisp! You're gone! \_\_\_\_\_

*a tempo* *pp rit.* *a tempo*  
Dance Pantomime

M. Marquis  
She's gone! \_\_\_\_\_

*rit.* *p* *allargando* *a tempo*



## No.17. The Dancing Lesson

Godfrey and Mrs.Bunker

*Moderato* Mrs. Bunker

We have all kinds of danc-es,

Grac-es to dis-play, Our Terp-si-cho-rean fan-cies Change from day to

day.—Once the waltz-es from Vi-en-na Charmed with their re-frain, Ta-ran-

tel-las from Si-en-na, Moor-ish steps from Spain. We have had the syn-co-

*dim.*

Mrs. B. pat - ed E - thi - o - pian sort; — With the Rus - sians we've gy - rat - ed:

Mrs. B. That's more work than sport. So teach me now, you've come in time, The danc - es of your

Mrs. B. trop - ic clime.

G. *Godfrey* *senza tempo* *rit.*

Sup - pose you do the best you can; I'll cri - ti - cize you, that's my

*senza tempo* *rit.*

Mrs. B. *a tempo* *plan.* *animato* *a tempo* *f* *sfz* *sfz*

G. *a tempo* *plan.* *animato* *a tempo* *f* *sfz* *sfz*

Mrs. B. Sup -

## Allegro feroce

S.B. *pose I am a Gyp-sy wild, Sup-pose you're a To-re - a - dor, I have*

S.B. *loved you, And re-venge I'm seek-ing for. A dag-ger with glit-ter-ing blade I*

S.B. *(Business)*  
*draw from my gar-ter— so!*

S.B. *Like a ti - ger I sneak toward you To deal you a dead - ly blow!—*

*Poco meno* **Godfrey** **Mrs. B.**

Mrs. B. *p* Is that the way? That's al-most right. If I'm wrong, please

*p* *p*

**Godfrey** *rit. a tempo* **Both** *f* **Tempo di Tango (molto moderato)**

Mrs. B. *rit.* say! It's more like a fight! With scowl-ing brow— And flam-ing

*poco accel.* *f* *f a tempo*

Mrs. B. *f* eyes ——— Ad-vance and re - treat ——— With rhyth-mi-cal feet; ———

Mrs. B. *f* — A dance of hate, — Of scorn in - nate! — The

*f* *p* *cresc. molto* *f*



Mrs. B.  
G.

flash is seen — Of — dag-ger so keen, — As face to

Mrs. B.  
G.

face — With ti - grish grace — You

*ff*

*fp*

*ff*

Mrs. B.  
G.

glide and you sway — Like pan-thers at play: — That's the

*sfz*

*sfp*

Mrs. B.  
G.

style of dance we know, — Down there in Mex-i - co!

*poco pesante*

*rit.*

*fp* — *a tempo, molto cresc.*

Poco animato

*sfz brillante*

*sempre f*

*ff*

*f grandioso*

*sfz*

*sfz*

Encore  
Poco più mosso

This musical score is for a piano piece, likely a sonata or concerto movement, marked "Encore" and "Poco più mosso". It consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The score is characterized by dense, complex textures, often featuring multiple layers of chords and arpeggios. Dynamic markings include *ff* (fortissimo) at the beginning, *sf* (sforzando) in the third system, and *sfz* (sforzando) in the fourth, fifth, and sixth systems. The notation includes many slurs, ties, and accents, suggesting a highly technical and expressive performance. The piece concludes with a final chord marked *sfz* and a fermata.

No. 18. Sextet  
 The Face behind the Mask  
 Elaine, Phil, Irma, Larry, Mrs. Bunker, Ezra

*Animato* Elaine (to Phil.) *f* No no, Monsieur, you must not

*f* ask To see the face be - hind the mask! No no no no!

Irma (to Larry) *f* Your dance? I had for - got - ten

Phil. (to Elaine) *f* Oh, let me

*f* No no no no! No no no no! There is your friend, and

I. that! Let's sit it out and have a chat. Ah, it is he!

Ph. see your face, pray! He is with a la - dy I know

Larry (to Irma) *f* He's with a la - dy I know



E. with a la - - dy! Tell me, won't you tell me, who is

I. And who is she? Who can she be? Per-haps, Monsieur, you'll tell me who is

Ph. well, But what are they to you and me? Now jeal-ous she is bound to

L. well, But what are they to you and me? Be-tween two charm-ers now is

Ezra (enters) Fair one, I beg you to un -

E. she? The ri - val I have longed to see!

I. she? A pleas-ant sight for me to see!

Mrs. Bunker (to Ezra) No no, Mon-sieur, you must not ask!

Ph. be! A most un - pleas - ant fix for me!

L. he! Now we shall see who'll vic - tor be!

Ez. mask! Now in your smiles I long to bask!

E. *f* Now we shall see we'll win! 'Tis she! *p* Quite cross she seems to be, To

I. *f* I'll show him he is naught to me! *p* Who can the creature be? A

Mrs. B. *f* No no, you must not ask! No no! *p* Mon-sieur, you're much too free To

Ph. (to Elaine) Let's go! *p* She is with him, you see: What

L. (to Irma) You see, *p* A fick-le flirt is he. Con-

Ez. (to Mrs. B.) Fair one, *p* Now cross you must not be! There's

R. *poco rit.* find you here with me; So go to her, Monsieur, I leave you free. *più rit.*

I. *poco rit.* stranger here is she: I shall in-form her, he be-longs to me! *più rit.*

Mrs. B. *poco rit.* dare to fol-low me! I'm real-ly frightened here with you to be! *più rit.*

Ph. *poco rit.* can it mean to me? I'm quite con-tent-ed here with you to be. *più rit.*

L. *poco rit.* sole yourself with me. He's quite unworth-y of you, you'll a - gree. *più rit.*

Ez. *poco rit.* no one here knows me, I am deter-mined your sweet face to see! *più rit.*

## Tempo di Valse

F.

I.

Trs. B.

Ph. 

L. 

Ex.

## Tempo di Valse

R. 

I. 

Trs. B. 

Ph. 

L. 

Ex.



E. You'd ask for more, dear!  
 I. You'd ask for more, dear!  
 Mrs. B. You'd ask for more, dear!  
 Ph. One smile! 'Tis a tri-ple that you  
 L. One smile! 'Tis a tri-ple that you  
 Ez. One smile! 'Tis a tri-ple that you  
 E. One kiss?  
 I. One kiss?  
 Mrs. B. One kiss?  
 Ph. might be-stow: One kiss! Just to give a lit-tle hope, you know!  
 L. might be-stow: One kiss! Just to give a lit-tle hope, you know!  
 Ez. might be-stow: One kiss! Just to give a lit-tle hope, you know!



E. No, you real-ly must-n't tempt me so! No! not one!

I. No, you real-ly must-n't tempt me so! No! not one!

Mrs. B. No, you real-ly must-n't tempt me so! No! not one!

Ph.

L.

Ez.

E.

I.

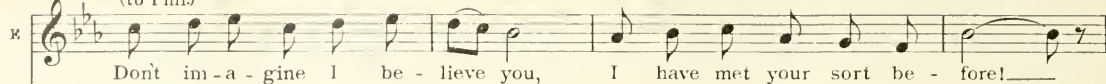
Mrs. B.

Ph. You've the sort of eyes that I a - dore! I have nev-er been in love be-fore!  
(to Irma)

L. By the first new face he's al-ways caught, Do not waste on him a sin-gle thought!  
(to Mrs. B.)

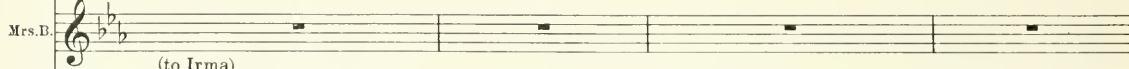
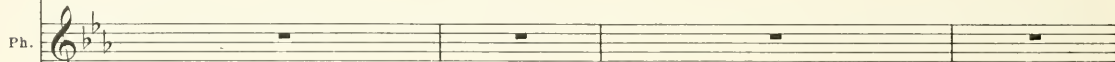
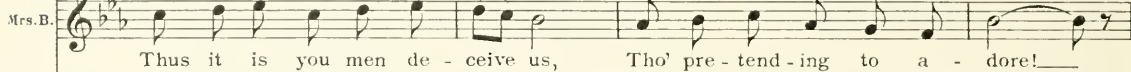
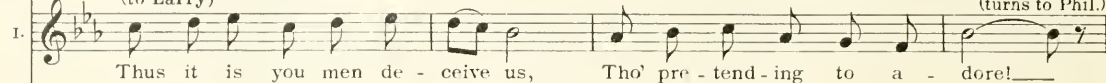
Ez. You've the sort of fig - ure I a - dore! I have nev-er been in love be-fore!

(to Phil)

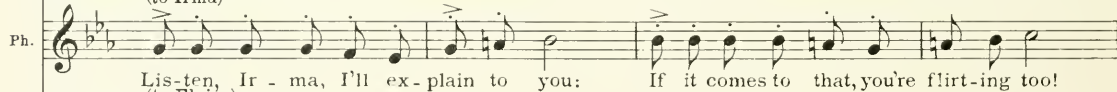


(to Larry)

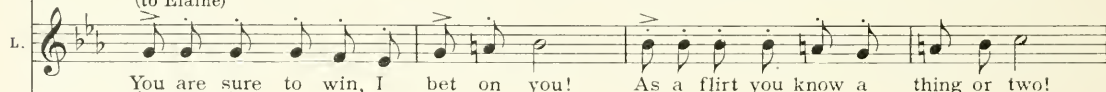
(turns to Phil.)



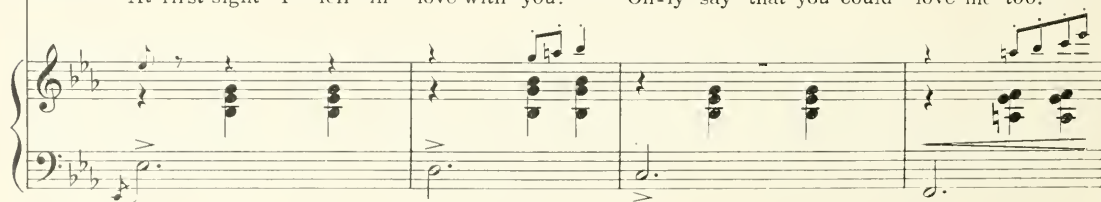
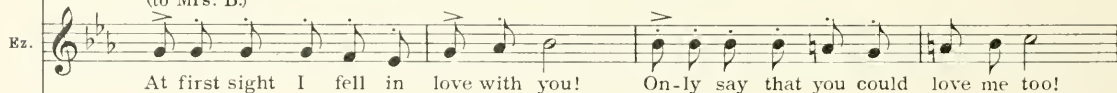
(to Irma)



(to Elaine)



(to Mrs. B.)



*f* (to Larry) *p*  
 E. She is jeal-ous of me, I can tell! I'm be-gin-ning ra-ther well!

*f* (to Phil) *p*  
 I. It ap-pears you've fall-en 'neath the spell Of this mas-que-rad-ing belle.

*f* (to Ezra) *p*  
 Mrs. B. I'm a-fraid that you would kiss and tell! So your hopes I must dis-pel.

Ph. - - - - -

L. - - - - -

Ez. - - - - -

*f* *p*

*fp*  
 E. To de-ceive him is a shame:

(to Phil) *fp*  
 I. To de-ceive me is your aim:

(to Ezra) *fp*  
 Mrs. B. Do not ask my face or name:

*fp* (to Irma) *fp*  
 Ph. If to flirt-ing I'm in-clined, There's no harm: you must-n't

*fp* (to Elaine) *fp*  
 L. Keep it up, you're do-ing fine! I just wish his chance were

*fp* (to Mrs. B.) *fp*  
 Ez. Just to see your face I pine! Would this lit-tle hand were

*fp* *fp* *fp*

*fp* *tranquillo* (to Larry) *poco rit.* *più rit.*

E. Still, I have to play my game. But oh, if he should find out who I

*fp* *tranquillo* *poco rit.* *più rit.*

I. You have found an - oth - er flame. The wretch is false! For this I'll make him

*fp* *tranquillo* *poco rit.* *più rit.*

Mrs. B. Naugh-ty, naugh-ty! Fie, for shame. The wretch is false! For this I'll make him

(turns to Elaine) *tranquillo* (to Elaine) *poco rit.* *più rit.*

Ph. mind! (to Irma) Ah! Ah! Don't re - fuse me just

*tranquillo* (to Irma) *poco rit.* *più rit.*

L. mine! Ah! Ah! Don't re - fuse me just

*tranquillo* *poco rit.* *più rit.*

Ez. mine! (sighs) Ah! Ah! Don't re - fuse me just

*fp* *tranquillo* *poco rit.* *più rit.*

*a tempo*

E. am!

*a tempo*

I. pay!

*a tempo*

Mrs. B. pay!

*a tempo*

Ph. one smile! One was quite e - nough to cap - ture me. One word

*a tempo*

L. one smile! One was quite e - nough to cap - ture me. One word

*a tempo*

Ez. one smile! One was quite e - nough to cap - ture me. One word

*p* *a tempo*



E. One kiss? Sat-is-fied with it you

I. One kiss? Sat-is-fied with it you

Mrs.B. One kiss? Sat-is-fied with it you

Ph. From those lips would so en-rap-ture me!

L. From those lips would so en-rap-ture me!

Ez. From those lips would so en-rap-ture me!

E. would not be! You'd ask for more, dear!

I. would not be! You'd ask for more, dear!

Mrs.B. would not be! You'd ask for more, dear!

Ph. One smile!

L. One smile!

Ez. One smile!

E.

I.

Mrs. B.

Ph.

L.

Ez.

E.

I.

Mrs. B.

Ph.

L.

Ez.

## Poco più mosso

E. one! A - las! I fear that

L. one! A - las! I fear that

Mrs. B. one! A - las! I fear that

Ph. I vow I nev - er loved be - fore till I met you!

L. I vow I nev - er loved be - fore till I met you!

Ez. I vow I nev - er loved be - fore till I met you!

## Poco più mosso

E. I can-not be-lieve you true!

L. I can-not be-lieve you true!

Mrs. B. I can-not be-lieve you true!

Ph. My fair un-known, you find in me a will-ing

L. My fair un-known, you find in me a will-ing

Ez. My fair un-known, you find in me a will-ing

*fz* *p*

Ancora più mosso

E. (to Phil) Ah! do not tempt me! leave me now, I pray you. How you fas-ci-nate me!

I. (aside) For this he'll have to pay! How you fas-ci-nate me!

Mrs. B. (aside) For this he'll have to pay! How you fas-ci-nate me!

Ph. slave! How you fas-ci-nate me!

L. slave! How you fas-ci-nate me!

Ez. slave! How you fas-ci-nate me!

*rit.* *sfz*

Ancora più mosso

E. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

I. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Mrs. B. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Ph. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

L. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

Ez. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

*sfz*



E. *molto rit.*  
(Kiss) And now leave me! I pray!

I. *molto rit.*  
(Kiss) And now leave me! I pray!

Mrs.B. *molto rit.*  
(Kiss) And now leave me! I pray!

Ph. *molto rit.*  
(Kiss) Do not leave me! I pray!

L. *molto rit.*  
(Kiss) Do not leave me! I pray!

Ez. *molto rit.*  
(Kiss) Do not leave me! I pray!

*p molto rit.* *ff a tempo* *accel.*

E.

I.

Mrs.B.

Ph.

L.

Ez.

8

*ffz* *ffz*

## No.19. Burlesque Modern Opera

## Chorus

Allegro molto

Lento

Brass  
*ff*

*sfz accel.*

Bass Dr.

Lento

SOPRANO

Mi re mi re do re do si do la!

ALTO

*fp stacc.*

Fa mi fa mi fa

TENOR

Mi re mi re do re

BASS

Lento

(Voice cues)

*fp* *fa* *mi re mi!* *ff* *pp* *sfz*

*fa* *mi re mi!* *ff* *pp* *stacc.*

*p* *la sol la sol la* *fp* *do si do si do!* *ff* *Ah!* *pp* *la sol la sol.* *sfz*

*p* *do si do* *la* *ff* *fa* *pp* *mi re mi.* *sfz*

*Do* *si do* *si la si.*

**Allegro molto**

*ff* *sfz accel.* *Bass Dr.*

**Lento** (smiling) *p*

(with feeling) *Fa mi fa mi fa*

*Mi re mi re do re* *do si do* *la!*

(falsetto) *p* *La sol la sol la!*

**Lento** *p* (with feeling)

*Mi re mi re do re!*

*pp* *lunga* *Bass Dr.*

Allegro feroce

Lento

ff

Mi re mi

Mi re mi

Mi re mi

Mi re mi

Allegro feroce

Lento

*ff marcatisimo*

*ff tutta forza*

Bass Dr.

*ffz*

Bass Dr.

re do re do si do la!

re do re do si do la!

re do re do si do la!

re do re do si do la!

re do re do si do la!

*ten.*

*ffz*



Musical score for voice and piano. The score is written in G major (one sharp) and 2/4 time. It features a vocal line with lyrics and a piano accompaniment with complex rhythmic patterns, including triplets and staccato figures.

**Vocal Line:**  
 The vocal line consists of several staves. The lyrics are: "Mi re mi", "Mi re mi re do re", "Lasido si la sol fa mi re do", "re do re sol! Ah!", "Ah!", "Mi re mi!", "mi re mi re do re mi fa!", "sol! Re do si la sol fa mi re re!". The vocal line includes various dynamics such as *mp espressivo*, *ff*, *sf*, and *sfz*.

**Piano Accompaniment:**  
 The piano accompaniment is written for the left and right hands. It features complex rhythmic patterns, including triplets and staccato figures. The dynamics range from *mp staccatissimo molto cresc.* to *ff* and *sfz*.

**Lyrics:**  
 Mi re mi  
 Mi re mi re do re  
 Lasido si la sol fa mi re do  
 re do re sol! Ah!  
 Ah!  
 Mi re mi!  
 mi re mi re do re mi fa!  
 sol! Re do si la sol fa mi re re!

## Poco a poco in tempo di Ragtime (sincopato)

*pp*



Mi re mi re do re do re do si do si do la!

Do do do do do do do do re re re re la fa!

Sol fa sol fa fa fa fa fa fa fa fa do!

Sol do sol la la re re re la do la sol fa re mi fa mi re!

## Poco a poco in tempo di Ragtime (sincopato)

*pp* 2d time in Tempo and *ff* for Dance



Fa fa mi re mi re mi fa do fa la la sol!

Mi si do do do do do do do fa fa fa fa fa!

Fa la sol fa sol fa sol re re do si si si!

Re sol do do do do do do la re re sol re sol!

*in Tempo*

*f*

Fa fa mi re mi re mi fa do fa la la sol!

*in Tempo*

*f*

Mi si do do do do do do do fa fa fa fa fa!

*in Tempo*

*f*

Fa la sol fa sol fa sol re re do si si si!

*in Tempo*

*f*

Re sol do do do do do do la re re sol re sol!

*in Tempo*

*f*

*ff*



*p*

Mi re mi re do re do re do si do si do la si do re

*p*

Do do do do do do do do re re re re la fa si do re

*p*

Sol fa sol fa fa fa fa fa fa fa fa dol

*p*

Sol do sol la la re re re la do la sol fa re mi mi fa!

*p*

*sfz*

*ffz*

mi re mi re mi re mi re mi sol! Mi do re do!

*ffz*

do do do do do do do do mi! Do do si sol!

*ffz*

Sol fa sol fa fa fa fa fa fa sol! Mi fa fa fa mi!

*ff marcato*

Sol la la la sol fa sol la re sol do!

1. repeat for Dance 2.

*marcato*

*ffz*

1. repeat for Dance 2.

*ffz*

# No.20. Fate

Elaine and Philip

Molto moderato

Elaine

*p* *misterioso*

For-tune's face is hid-den— From all eyes by a mask, She

comes to us un-bid-den,— No ques-tions we must ask.— She hides her face to show not If

she wear frowns or smiles. 'Tis bet-ter far we know not Her se-crets and her wiles.

Phil

From Fate there is no ap-peal-ing And

Ph. Ah, but her eyes, re-veal-ing— Are trust-ful, kind and true.

*fp*

*f*



*rit.* *3* *Allegro moderato* (gazing into crystal ball) *p* *molto misterioso*

she'll stay masked to you. I see a la - dy dark of face;

*rit.* *fp trem.* *p* *misterioso*

*marcato* *poco rit.*

You are her slave and she's your queen. By a gold - en chain she'll bind you!

*poco meno*

Phil I see a blond girl ra - ther tall, You would woo her now in

Ph. Ir - ma! I know whom you mean.

*poco meno* *ppp* *p*

*tranquillo espressivo* *portato*

vain; For she wears the true - love to - ken Of an - oth - er

*p* E - laine!

*tranquillo espressivo* *8*

E. *p* (laughingly) *molto tranquillo*  
Ha, ha! you see I'm right! No! No! Guess-work is my on-ly

Ph. *p*  
Is this white ma-gic? *molto tranquillo*

*pp poco rit.*

E. *Tempo di Valse lento molto moderato a tempo*  
plan. One might guess as much of an-y man. 'Tis Fate!

*molto moderato*

*più tranquillo*

E. 'Tis Fate That holds our hearts in thrall, For both love and

*sfz* *cresc.*

E. hate, Soon or late, Are dealt like cards to all. 'Tis

*espressivo* *f* *ff*

E. Fate! \_\_\_\_\_ 'Tis Fate! \_\_\_\_\_ Her mock - ing eyes we

E. ask, \_\_\_\_\_ But in vain, for the se-crets she's keep - - ing; To

E. guess them is our task: \_\_\_\_\_ Those se-crets of laugh-ter or

E. weep - - ing In the face \_\_\_\_\_ be - hind \_\_\_\_\_ the mask.

*lusingando*

*pp*

*poco rit.*

*pp*

*rit.*

*poco rit.*

*poco a poco in tempo*

*poco rit.*

*poco rit.*

*rit.*

*molto rit.*

*sfz*



No. 21. Finale Ultimo  
 "The springtime of life is fairest"  
 Principals and Chorus

*Animato* *with enthusiasm*

**Elaine and Irma** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Mrs. Bunker** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Phil. and Larry** *f*  
 The spring-time of life is fair - est, The fu-ture a

**Marquis Godfrey and Ezra** *f*  
 The spring-time of life is fair - est, The fu-ture a

**CHORUS**

**SOPRANO** *f*  
 The spring-time of life is fair - est, The fu-ture a

**ALTO** *f*  
 The spring-time of life is fair - est, The fu-ture a

**TENOR** *f*  
 The spring-time of life is fair - est, The fu-ture a

**BASS** *f*  
 The spring-time of life is fair - est, The fu-ture a

*Animato*  
*f cresc.*

E. I.   
 I.   
 pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

Mrs. B.   
 pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

P. L.   
 L.   
 pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

M. G. Ez.   
 Ez.   
 pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

piano accompaniment

E.  
I.

mist of years, — And the things that we dreamed are not what they seemed In the

Mrs. B.

mist of years, — And the things that we dreamed are not what they seemed In the

P.  
L.

mist of years, — And the things that we dreamed are not what they seemed In the

M.G.  
Ez.

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

*molto cresc.* *rit. ff* *a tempo* *accel.* *rit.*

E.  
I.  
beau-ti-ful gold - en age. \_\_\_\_\_

Mrs. B.  
beau-ti-ful gold - en age. \_\_\_\_\_

P.  
L.  
beau-ti-ful gold - en age. \_\_\_\_\_

M. G.  
Ez.  
beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

beau-ti-ful gold - en age. \_\_\_\_\_

8  
ff  
rit.  
sfz  
ffz  
ffz

End of Opera









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